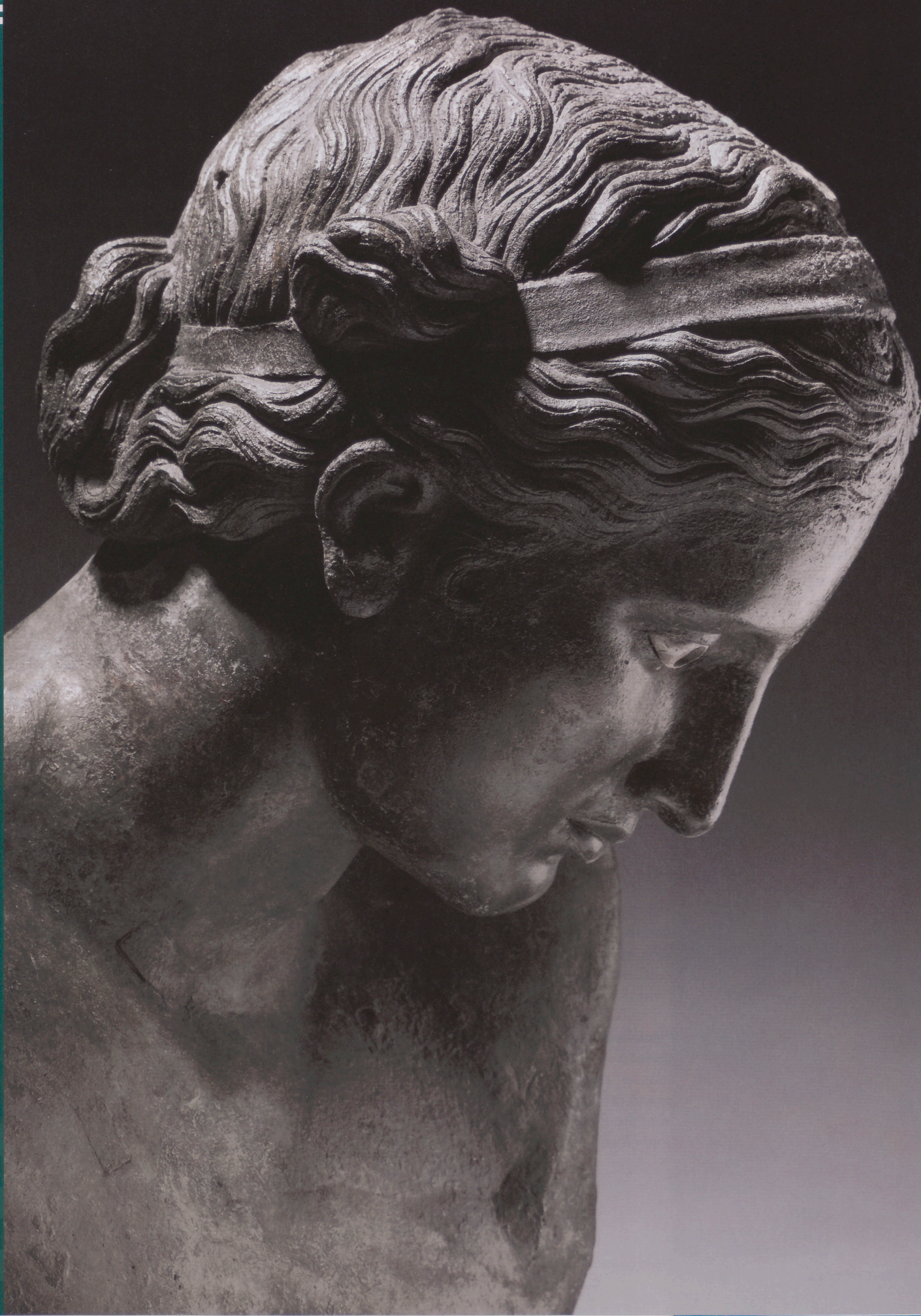




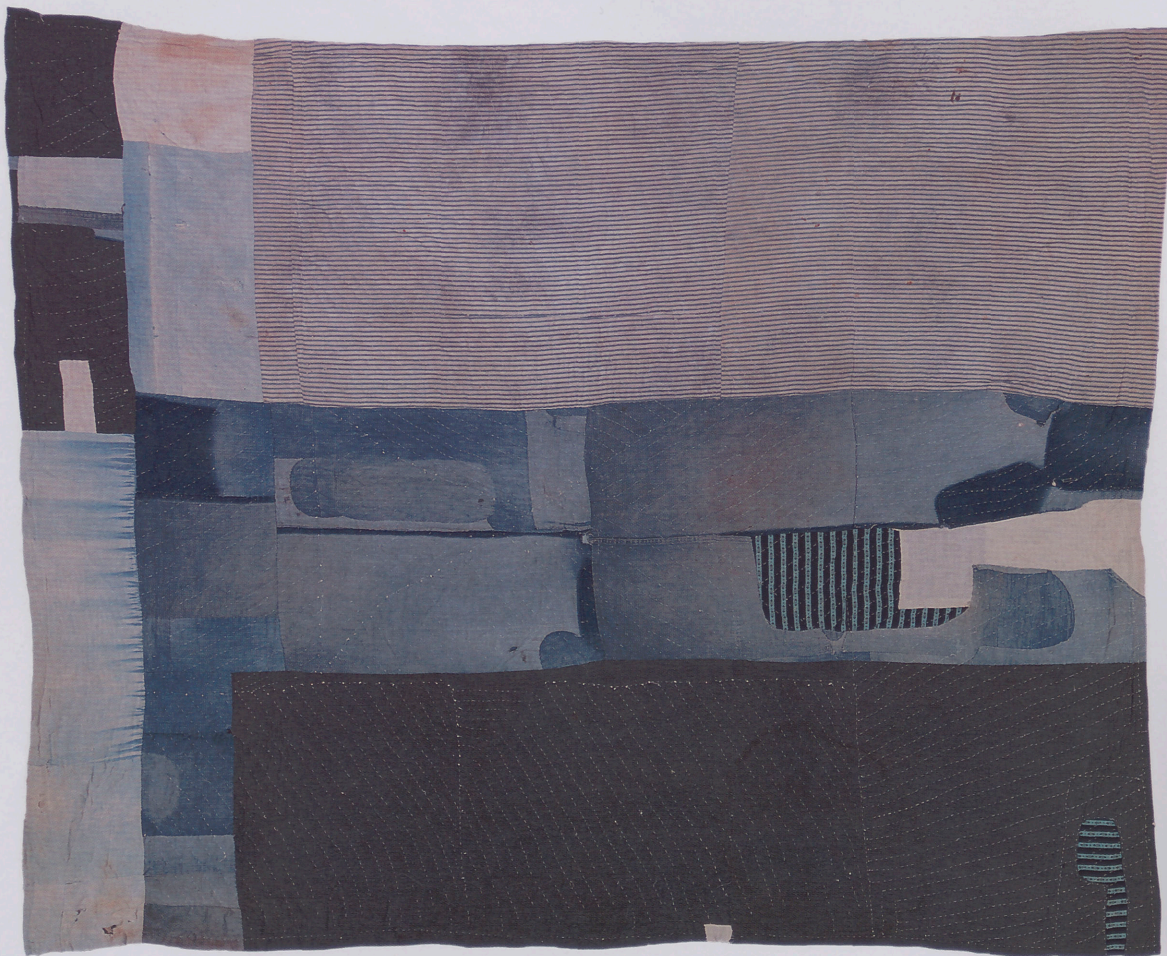
THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE



September  
2004



Rachel Carey George's *Strips*, from about 1935, combines denim, wool trousers, mattress ticking, and cotton (183 x 208 cm, Collection of the Tinwood Alliance). The Quilts of Gee's Bend is organized by the Museum of Fine Arts, Houston and Tinwood Alliance, Atlanta. The Cleveland showing is sponsored by Jo-Ann Stores. Additional support provided by Husqvarna Viking and White Sewing Machines. Promotional support provided by The Plain Dealer and WZAK.



Cover: Detail of Apollo Sauroktonos (probably 350–275 BC). See page 4.

### **The Quilts of Gee's Bend**

*North Gallery, through September 12*

Quilts created by several generations of African-American women in the remote community of Gee's Bend, Alabama

### **Draped in Splendor:**

#### **Renaissance Textiles and the Church**

*Gallery 216, through September 26*

Religious paintings and related textiles presented together with innovative lighting and technology

### **Nature Sublime: Landscapes from the 19th Century**

*South Galleries, through November 14*

Drawings and prints by European and American artists, from the Romantic and picturesque to Impressionism and early American modernism

### **Trophies of the Hunt:**

#### **Capturing Nature as Art**

*Galleries 103–105, through November 3*

Animals and nature captured and represented as art, from the museum's photography collection

### **Needful Things: Recent Multiples**

*Project 244, September 19, 2004–January 2, 2005*

More than 50 witty editions of three-dimensional works by artists attracted by the idea of mass-producing art as a consumer commodity



## From the Director

Dear Members,

The cover of this month's issue and Michael Bennett's article on page 4 celebrate the museum's acquisition of a magnificent life-size bronze sculpture that may have been made during the lifetime of the great Greek master sculptor Praxiteles. The image, known as Apollo *Sauroktonos*, represents a youthful Apollo, poised to kill a lizard. At one time, the figure probably leaned against a tree upon which the lizard perched; we know this because later Roman copies of the same subject show the figure with tree and lizard. We even have an intriguing literary reference by the Roman author Pliny the Elder, who nearly 2,000 years ago wrote that Praxiteles had created a number of beautiful bronzes, noting specifically one depicting the subject of Apollo *Sauroktonos*. Our sculpture is indeed remarkably beautiful, and at this point we are inviting scholars from around the world to study and debate the issue of its date and source. Who knows! It may be the very same one seen by Pliny! It is every museum director's dream to be able to bring a work such as this into the collection and to share it with the public, so I urge you to come to the museum, walk up to the interior garden court, and meet Apollo for yourself.

*The Quilts of Gee's Bend* runs only until September 12, so don't miss this rare chance to experience these bold creations of color and texture by the artists of Gee's Bend, Alabama. The *Plain Dealer*'s Steven Litt calls them "cutting-edge modern artists." These are inspired contemporary works that display both thoroughly Modernist compositional sensibilities and an intense connection

to the fabric of everyday life. It is both a moving and stimulating combination.

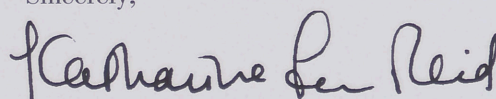
The next Project 244 installation, *Needful Things: Recent Multiples*, features works created by artists interested in the notion of art as mass-produced consumer commodity; their "multiples" explore these ideas in witty and provocative ways.

*Nature Sublime* offers a selection of 19th-century landscapes on paper from the museum's own fine collection of such material. As in music and literature, the natural world became a font of inspiration in art during this period, leading to the creation of a rich variety of landscape art. Read the article by curator Heather Lemonedes on page 6 for an overview of this lovely exhibition.

I call your attention to a special event on Tuesday, September 28: *Cleveland Collects! Is It Treasure?* Curators from the museum and appraisers from Sotheby's will offer values and opinions about your works of art. For details, call the special hotline: 216-707-2590.

Finally, one and all should attend the annual Chalk Festival on the museum's south terrace the weekend of September 18 and 19. Attend free, or you can make your own colorful sidewalk creations for a modest fee. "How-to" workshops precede the festival on the 12th and 15th. Don't miss this wonderful end-of-summer tradition.

Sincerely,



Katharine Lee Reid, Director

Quilter Mary Lee Bendolph speaks with WCPN radio's Dee Perry during a live broadcast of *Around Noon*, June 24.





Possibly viewed and described by Pliny the Elder in the first century AD, the museum's recently acquired life-size Apollo Sauroktonos has been attributed to Praxiteles (probably 350–275 BC, possibly 275 BC–AD 300, bronze with copper and stone inlays, The Severance and Greta Millikin Purchase Fund 2004.30). Below, the left hand and lizard are displayed in a separate case.







# The Cleveland Apollo

**T**he Athenian sculptor Praxiteles, active from around 380–370 to 330–325 BC, is a towering figure in the history of art. Along with Phidias, Polyclitus, and Lysippus, he was one of the most acclaimed Greek sculptors of the Classical period, wealthy and famous in his own time. His fame has endured to the present day. His great influence and popularity can be attributed in part to a virtuoso command of his medium—sculpture in both marble and bronze—combined with the bold innovation of new figural types. Praxiteles perfected a meticulous, soft-focus naturalism that was a departure from the more sharply defined sculpted figures of the fifth century BC. Compared to earlier conventions, his representations of gods, goddesses, and mythological characters seem less distant and grand, and more on an intimate and human scale. His Aphrodite of Cnidus, carved ca. 350–340 BC, introduced the nude female figure to Western art and became one of the most famous sculptures in the Greek world. An androgynous sensuality, along with a languid and graceful contrapposto, are hallmarks of his style, seen in several Roman copies inspired by lost Praxitelean originals.

The tree trunk used to stabilize this Roman marble copy is most likely much thicker than what was probably a thin laurel tree in the bronze original. The bronze would not have needed the additional support (Apollo Sauroktonos, marble, Roman, Musée du Louvre, MA 441).



The life-size bronze statue of Apollo *Sauroktonos* (“Lizard-Slayer”) recently acquired by the Cleveland Museum of Art may be the only surviving original sculpture actually produced in Praxiteles’ workshop. Roughly contemporary with the Cnidian Aphrodite, the complete sculpture likely once showed the young god pulling back or leaning on a thin laurel tree with his raised left hand, while with his right he held an arrow at waist level. The term “Lizard-Slayer” refers to the lizard that climbed up the small tree as the adolescent Apollo waited for the precise moment to strike the reptile with his arrow. The statue is missing the tree, the right arm from above the elbow, and the left arm from the shoulder. The left hand exists with part of the forearm, detached from the figure, as does the lizard. The sculptural type may be an allusion to Apollo killing the Python, a dragon that stood guard over Delphi. Two largely complete Roman marble copies of the work, one in the Louvre and the other in the Vatican, preserve the composition, except for the stout tree trunk that is probably thicker than the tree that was originally part of the Cleveland statue.

Remarkably, the Roman author Pliny the Elder described what he considered to be the original in the first century AD (*Natural History*, book 34, 69ff). Pliny emphasized that although Praxiteles was more celebrated for his marble



Michael Bennett speaks to visitors who came to see Cleveland’s new acquisition.

sculptures, the Apollo Sauroktonos was among several of his beautiful works in bronze. The sculpture in the Cleveland Museum of Art is the only known life-size bronze version of the type—and may be the very one seen and described by Pliny. Technical features, such as the way it was cast and repaired in antiquity, as well as finishing touches like the copper inlays of the lips and nipples, and the stone insert for the right eye (the left is a restoration), are consistent with a date in the fourth century BC. Because of these features, and the extremely high quality of the modeling and casting, it is probable that the sculpture is a Greek original, although it might have been possible to cast and finish such a work during the Hellenistic or Roman periods. If the sculpture is Greek, Pliny the Elder’s account would make the work a unique masterpiece, as no other monumental Greek bronze sculpture anywhere in the world can be securely attributed to any Greek master sculptor through literary sources.

■ Michael Bennett, Curator of Greek and Roman Art





# Visible Spirit



## Nature Sublime: Landscapes from the Nineteenth Century

Through November 14

There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society, where none intrudes,  
By the deep sea, and music in its roar:  
I love not man the less, but Nature more.  
—Lord Byron, from *Childe Harold's Pilgrimage*  
(Canto IV, 1818)

**D**uring the 19th century, in literature, music, and the visual arts, nature became a subject of primary importance. The century that produced Ludwig van Beethoven's *Pastoral* Symphony (1808) also gave birth to German Romantic views of the sublime. During the years that William Wordsworth was writing his epic poem *The Prelude* (completed in 1832), the Ancients, a group of artists influenced by William Blake, were depicting visions of pastoral innocence. When Henry David Thoreau published *Walden, or Life in the Woods* (1854), artists of the Hudson River school were defining the American wilderness. At the close of the century, when Claude Debussy based his orchestral work *Prélude à l'après-midi d'un faune* (1892–94)

on Stéphane Mallarmé's pastoral poem, the Nabis in France were reducing the landscape to decorative passages of color. *Nature Sublime* explores the evolution of the landscape throughout the major European and American artistic movements of the 19th century in more than 125 prints and drawings from the museum's collection.

Landscapes and nature studies were among the most important subjects of English watercolors of the period. The medium's inherent portability and immediacy lent itself to the subject of landscape. Watercolors by John Ruskin, David Roberts, Cornelius Varley, Myles Birket Foster, and Hercules Brabazon are excellent examples of the quintessentially British medium. Ruskin's *Budding Sycamore* in particular is unsurpassed in its delicate execution and exact observation.

The landscape also was a central theme for the German Romantics. For Caspar David Friedrich and his contemporaries, nature was, as the philosopher Friedrich Schelling described, "visible spirit." Karl Friedrich Schinkel's lithograph *Gothic Church among Oaks* combines the Romantic tenets of Christianity, nature, patriotism, and medieval-

This exhibition is made possible by the generous support of the Malcolm E. Kenney Special Exhibitions Endowment Fund. Promotional support provided by WCLV 104.9 FM.



Left: Henri Rivière's color lithograph *The Beautiful Countryside of Brittany: The Port of Ploumanac'h* from 1912 shows the influence of Japanese woodcuts on French artists (Gift of John Bonebrake 2003.376).

Right: Delicacy of execution and exactness of observation characterize John Ruskin's *Budding Sycamore* from 1875 (wash and gouache over graphite, Andrew R. and Martha Holden Jennings Fund 1989.14).

Right: Impressionist George Inness's watercolor *Albano, Italy*, c. 1872 (Bequest of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection 1938.62).

Far right: German artist and architect Karl Friedrich Schinkel's *Gothic Church among Oaks* from 1810 combines the Romantic tenets of Christianity, nature, patriotism, and medievalism (lithograph in black and pale yellow, Mr. and Mrs. Lewis B. Williams Collection 1940.1173).

ism into one image. Later German Symbolists, such as Franz von Stuck, attempted to convey mystery and fantasy through atmospheric views of imaginary landscapes. Stuck's evocative *Trout Pond* describes the landscape of the artist's psyche rather than recording a specific locale.

The first generation of artists in France to devote their attention exclusively to nature became known as the Barbizon school, named after a village on the outskirts of Paris in the forest of Fontainebleau. Artists associated with the group—Camille Corot, Théodore Rousseau, and Charles François Daubigny—drew and etched landscapes based on close observation executed in a remarkably free technique. The legacy of the Barbizon school lay in the plein-air landscapes of Impressionists such as Camille Pissarro and Edgar Degas. During the second half of the 19th century, Japanese color woodcuts, known as *ukiyo-e*, became extremely popular among French artists, many of whom incorporated the Japanese aesthetic of daring simplification, radical cropping, and juxtapositions of brilliant colors into their own works. In color lithographs such as *The Port of Ploumanac'h*, Henri Rivière described the countryside of Brittany as a Japanese artist of the Edo period (1615–1868) might have done.

Nineteenth-century American artists of the Hudson River school shared a spirit of adventure

and exploration and a belief that the wilderness was something to be experienced firsthand. Expansive visions like Thomas Moran's *Ruby Range, Nevada* stand as American icons. Later in the century, as Americans increasingly received their artistic training in Paris, artists such as George Inness, Maurice Prendergast, and John Twachtman created their own unique Impressionist visions.

■ Heather Lemonedes, Assistant Curator of Prints and Drawings





**Trophies of the Hunt: Capturing Nature as Art**  
Through November 3

# The Perfect Shot

**T**he mounted deer head gazing from the wall, the grizzly bear swiping his paw in mid-growl, the tiger crouching to attack—these traditional hunting trophies freeze nature in place. The animal's permanent pose reflects aesthetic decisions, much like the careful arrangement of dead birds and rifles or flowers and fruit in still-life painting. Such artistic presentations of the spoils of the hunt are part of the ancient rite of trophy taking and arose from a long pictorial tradition, one that enjoyed a resurgence of interest in the middle of the 19th century as part of the iconography used to teach drawing.

Some photographic pioneers, like Adolphe Braun (1812–1877), created compositions that were intended to echo the gravitas of familiar still lifes and compete aesthetically with paintings of a similar theme and composition. As this new medium evolved, artists used faster shutter speeds to stop nature in its tracks, crafting innovative photographic still lifes. *Trophies of the Hunt: Capturing Nature as Art* begins with 19th-century photo-



Garry Winogrand's *Fort Worth, Texas*, freezes a moment of struggle between man and animal (1974 [printed 1978, from the portfolio *Garry Winogrand*, New York: Hyperion Press], gelatin silver print, Gift of Elizabeth and Frederick Myers 1984.195.13).

graphs and highlights 29 seldom-seen historic and contemporary images from the Cleveland Museum of Art's permanent collection that represent animals as aesthetic subjects. The photographs share a similar goal: to capture nature as the subject of artwork.

The desire to frame and shape nature is also a desire to still its feverish speed. Like hunting trophies, modern photographs allow us to hold in place forces that could not otherwise be controlled. In 1974, Garry Winogrand (1928–1984) photographed cowboys at a Texas rodeo attempting to harness a horse's wild energy. Rearing powerfully on its hind legs, the horse towers over its captors in a vain effort to remain free. Winogrand focused on the animal's piercing gaze, which contrasts with the frenetic background and anxious activities of the men around it.

In Barbara Bosworth's striking *Swan Hunter, Freezeout Lake, Montana*, the artist (b. 1953), known for her investigations of primal interactions between man, animal, and woods, created an image dense with metaphor. The hunter's placid expression and the endless recess of bitter Montana landscape behind him seem perfectly paired with the swan's elongated neck and body. Bosworth's melancholic, timeless portrait is equally a depiction of the life of a hunter, a swan, and the hunt itself.



Left: Trophy photographs such as Barbara Bosworth's *Swan Hunter*, *Freezeout Lake, Montana*, depict ambiguous relationships between humans and animals, as well as between photographers and viewers (1995 [printed 1998], gelatin silver print, Judith K. and S. Sterling McMillan III Photography Purchase Fund 1998.18).

French photographer Adolphe Braun's rare large-scale still lifes (fewer than ten negatives and prints are known to exist) are considered among the finest ever to treat this subject, influencing the American painter William M. Harnett, among others (*Trophy of the Hunt* [*Trophée de Chasse*], about 1867, carbon print, Andrew R. and Martha Holden Jennings Fund 1985.144).



When a photographer loads, aims, and shoots his camera, he also shares terminology with hunting. In the 1800s, the now common photographic term “snapshot” was used predominantly as military jargon to describe firing on a moving target. The images in *Trophies of the Hunt* reveal a concordance between the hunters who stalk and shoot their prey and photographers who rely on patience and determination to capture the “perfect shot.” Because the camera reproduces the artist’s vantage

point, viewers see through his or her eyes. And as the lens transforms the quarry into a photograph by framing and essentially recapturing it, trophy photographs can reveal as much about the picture taker as they do about the subject.

■ Cathleen Chaffee, Curatorial Assistant, Contemporary Art and Photography



**Needful Things:  
Recent Multiples**  
September 19, 2004–  
January 2, 2005

Right: Kerry James Marshall plays on the tradition of commemorative plates with his own version (Dinner Plates, 1998, set of five, Courtesy of the Renaissance Society, Chicago).

Below: Keith Coventry found inspiration in the form of an asthma inhaler, which he replicated in cast plastic (Inhaler, 1998, 7.5 x 3 x 4.2 cm, edition of 50, Courtesy of the Multiple Store).

# Commodity Arts



**T**he multiple, a limited-edition sculptural object, has played a defining role in the history of contemporary art. Its origins are commonly traced to Marcel Duchamp's unnumbered series of optical tricks, the "Roto Reliefs," and his revolutionary miniature museum from 1938, the *boîte en valise*, which condensed his oeuvre into a set of portable copies. In the 1960s, Fluxus artists (including Yoko Ono) embraced the multiple as a "utopian device" they believed might democratize art consumption and transform artistic enterprise. Pop and minimalist artists in the 1970s appreciated the commercial quality of multiples: mechanically mass-produced objects intended for popular consumption that echoed the ethos of their own work.

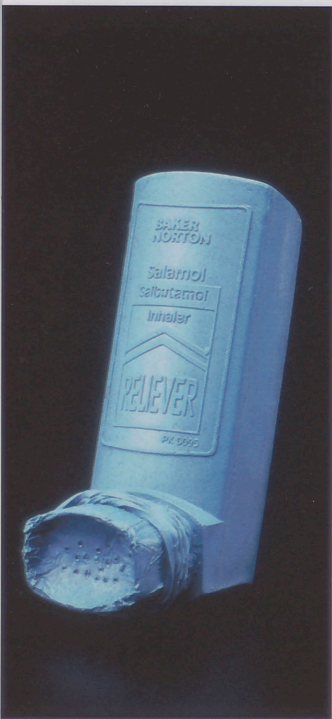
In the 1980s, as artists became increasingly critical of commodity culture, the multiple's popularity waned; in the 1990s, an era marked by ever-greater stratification of the art market and its ultimate financial crisis, multiple editions witnessed a renewed interest. Today, younger and emerging artists find the multiple an effective way to market their ideas, as collectors and institutions find them an attractive and effective palliative to their cravings for larger, more expensive works of art.

*Needful Things: Recent Multiples* surveys 47 limited editions produced within the past ten years

by 45 international artists. This exhibition includes multiples that consist of as few as three or four examples in the edition, as well as Allan McCollum's *More Visible Markers in 12 Exciting Colors*, which is produced in unlimited numbers. McCollum's work, candy-colored and affordable, exemplifies the appeal of multiples: they are variously humorous, critical, absurd, and pleasurable.

As much objects of excellent design as works of art, many multiples straddle the boundaries that frequently separate so-called fine and functional arts. One striking example of a work that achieves both is Kerry James Marshall's set of dinner plates. Emblazoned with rallying cries from the peace, civil rights, and black power movements, Marshall's objects bring activism into the home in a manner both ironic and political.

Damien Hirst slyly re-purposes another type of utilitarian object for his kinetic edition, *What Goes Up Must Come Down*, which consists of a ping-pong ball constantly suspended over the airstream of a hair dryer balanced in a Plexiglas container. Likewise, Jim Medway's *Four Horsemen of the Apocalypse* deftly subverts the function of a recognizable object to humorous effect. His polo shirts are embroidered with an image similar to Ralph Lauren's famous Polo logo, but here the familiar mallet in the player's hand becomes a scythe.





Right: Ellen Gallagher's *Bouffant Pride* comments on the commodification of beauty (2003, handmade collage, cutout, painting, and photogravure on rag paper, 34.3 x 25.4 cm, edition of 20, Mr. and Mrs. James A. Saks Fund 2003.340).



Ellen Gallagher's *Bouffant Pride* appropriates a 1960s advertisement of wigs for African-Americans from *Ebony* magazine. Gallagher produced 20 photogravures of the image and then transformed each using plasticine, paint, ink, toy eyeballs, and scissors. She liberates her wig figures from their fugitive past, transforming the musty, yellowed "race" magazines of another time into humorous yet critical emblems of the present.

Allan McCollum spreads good cheer and absurd humor in his unlimited edition of *More Visible Markers* in 12 Exciting Colors (2000, painted Hydrocal, 12 sculptures each 4.5 x 10.3 cm, Dorothea Wright Hamilton Fund 2002.95.1-12).



It has been suggested that multiples function in a zone somewhere between the artist's idea and the physical form of a traditional sculpture. They allow artists to experiment with ideas in a sculptural format that may be distributed more widely than a traditional, unique artwork. Varying in scale from Keith Coventry's diminutive cast of an actual asthma inhaler to Thomas Hirshhorn's enormous reproduction of a gold necklace, the multiples in *Needful Things* also fluctuate widely in monetary value. A part of their lure is that by investing a relatively small amount, one may begin to experience the pleasures of collecting.

The multiple's slippage between fine art and seductive commodity will be brought out in the open at the CMA, where editions by some of the artists included in *Needful Things* will be for sale in the Museum Store.

■ Cathleen Chaffee, Curatorial Assistant, Contemporary Art and Photography  
 ■ Jeffrey D. Grove, Associate Curator, Contemporary Art





## Gallery Talks

1:30 daily and Wednesday evenings at 6:00 or 6:30. Talks with special themes are noted here; other talks are general museum highlights tours. A sign-language interpreter accompanies the first Sunday highlights tour. Beginning September 9, the Galleries of Great Art series, a four-month survey of art history, runs on Thursdays at 2:30. All talks meet in the main lobby.

### **Nature Sublime**

Wednesday, September 1, 1:30 and Wednesday, September 22, 6:00.  
Frank Isphording

### **Ancient Near Eastern Art**

Thursday, September 9, 2:30.  
Frank Isphording

### **Art of Ancient Egypt**

Thursday, September 16, 2:30.  
Saundy Stemen

### **Art of Ancient Greece**

Thursday, September 23, 2:30.  
Frank Isphording

### **Etruscan and Roman Art**

Thursday, September 30, 2:30.  
Alicia Hudson Garr

## Music, Film, and Talk with Composer Dennis Eberhard

### **Flight of the Swan: Overcoming Social and Physical Barriers through the Power of Music**

Sunday, September 26, 2:30.  
Composer Dennis Eberhard, pianist Halida Dinova, and filmmaker Laura Paglin. Cleveland-based Eberhard talks about his new piano concerto, "Shadow of the Swan," inspired by his experience as a physically disabled person traveling in Russia, followed by musical excerpts, selections from Laura Paglin's documentary film, and audience Q&A.

## Public Lectures

### **Nature Sublime: Landscapes from the 19th Century**

Wednesday, September 8, 6:30.  
Heather Lemonedes, Assistant Curator of Prints and Drawings

### **In Search of the Real Olympics**

Wednesday, September 8, 7:30.  
Donald Kyle, University of Texas, Arlington

### **Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600**

Sunday, September 12, 2:00.  
Rosemond E. Mack, independent scholar, Washington, DC. Mack explores the acquisition and interpretation of Islamic art in Renaissance Italy in such media as textiles, ceramics, and glass.

### **Japanese Kasuri**

Wednesday, September 15, 7:00.  
Jennie Hutchings. Sponsored by the Textile Art Alliance.

### **Net.flag—A Flag for the Internet**

Friday, September 17, 7:00.  
Mark Napier, artist, New York. Part of a lecture series supported by an SBC Excelsator grant from the SBC Foundation.

### **History of Western Architecture**

Eight Saturdays, September 18–November 13, 10:30–12:00.  
From Greek and Roman to Bauhaus and the 20th century. \$175, CMA members \$125; individual sessions \$30, CMA members \$20.

### **How to Look at Prints**

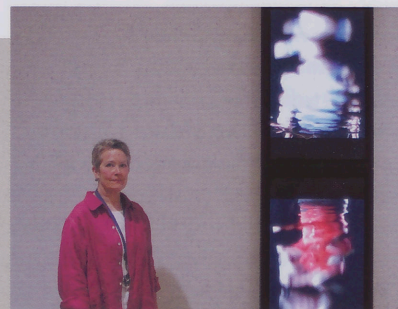
Wednesday, September 29, 7:00.  
Jane Glaubinger, Curator of Prints and Drawings

### **The Eight Impressionist Exhibitions, 1874-1886**

Wednesday, September 29, 6:30.  
Dr. Richard R. Brettell, University of Texas at Dallas

### PERSONAL FAVORITE

"The first time I saw Bill Viola's *Surrender*, I thought it was a double cibachrome portrait by Rineke Dijkstra," says Barbara Bradley, senior editor in publications. "But then one of the figures moved slightly and I was hooked. Against a dark background are two half-length figures (one upside-down)—a woman wearing blue and a man wearing red. They are moving at a glacial pace, both obviously unhappy. There is no sound. A tear falls, disturbing the surface of a pool of water that seems to separate them, and you realize you are seeing their reflections. Over the course of an 18-minute cycle, they bend toward each other three times, immersing their heads in the water. Each time their faces emerge, the emotion is stronger and their reflections are increasingly distorted by the ripples. By the end, their anguish is expressed by waves of pure emotion. It is both beautiful and profoundly moving."



"Viola, a pioneer of video art, made *Surrender* as part of a recent series called 'The Passions,' whose theme is extremes of emotion. Among his influences is devotional medieval art, also a favorite of mine. The sharp focus (early on) and the flat colors recall works by Dieric Bouts or Rogier van der Weyden. Her blue shirt evokes the Virgin Mary, his red one the Passion. Water alludes to baptism as well as the cathartic effect of tears. This work combines aspects of medieval panel painting with contemporary ideas and technology, and yet the technology does not interfere. If you spend some time with it, the rewards are great."





## HANDS-ON ART

# Common Threads Family Festival

Saturday, September 11, 11:00–4:00.

Bring your entire family for this special day of free music performances, textile demonstrations, gallery tours, and hands-on art projects, as well as free admission to the special exhibition *The Quilts of Gee's Bend*.

## Family Express

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

**Egyptian ART-aeology**  
Sundays, September 5, 12, 19, and 26, 2:00–4:30.

Discover ancient Egypt and create your own “wonders” in these free family workshops.

**Family Mini-Highlights Tour**  
Sunday, September 19, 1:30.

## CHALK FESTIVAL

The 15th annual Chalk Festival is Saturday and Sunday, September 18 and 19, 11:00–4:00. Enjoy chalk artists and entertainment at no charge. Flyers are available in the lobby.

### Chalk Your Own Pictures

Large square and 24-color box of chalk, \$15 each; small square and 12-color box of chalk, \$7.50 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Groups are encouraged to pre-register by calling 216-707-2483 by Wednesday, September 15. Non-paid advance registrations will be held until 1:00 Sunday.

### Chalk Workshops

Preparatory workshops on chalk artistry. Sunday, September 12, 2:00–4:30 or Wednesday, September 15, 6:00–8:30. *Chalk Making and Street Painting.* Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$20/individual, \$50/family. Children under 15 must regis-



ter and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483.

### I Madonnari Chalk Tradition

In 16th-century Italy, artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals. With these street artists, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. Our festival brings this Renaissance tradition to Cleveland.

## Adult Studios

Left: Bill Viola (*American, b. 1951*), *Surrender*, 2001 (diptych, video transferred to DVD on two flat plasma display panels, anonymous loan, private collection, New York 4.2003). On view in gallery 240.

Limit 15 per class. Supplies are not included.

### Seasonscapes

Seven Fridays, September 3–October 15, 10:00–12:30 or 6:00–8:30. Paint museum garden views in oil. Instructor, Susan Gray Bé. \$140, CMA members \$100.

### Oil Painting Intensive in the Galleries

Seven Tuesdays, September 7–October 19, 10:00–12:30. Sketches work toward one painting, using models in the galleries. Instructor, Susan Grey Bé. \$140, CMA members \$100. Limit 10.

### Advanced Watercolor

Ten Wednesdays, September 15–November 17, 9:30–12:00. Instructor, Jesse Rhinehart. \$150, CMA members \$115.

### Drawing

Ten Wednesdays, September 15–November 17, 1:00–3:30. Media include pencil, charcoal, conté, and ink. Instructor, Jesse Rhinehart. \$140, CMA members \$115.

### Watercolor in the Evenings

Ten Wednesdays, September 15–November 17, 6:00–8:30. Instructor, Jesse Rhinehart. \$150, CMA members \$115.

### Beginning Watercolor

Ten Thursdays, September 16–November 18, 9:30–12:00. Introduction to the medium of watercolor. Instructor, Jesse Rhinehart. \$150, CMA members \$115.

### Memory Books: Exploring Textile Arts

Seven Wednesdays, September 29–November 10, 6:30–8:30. Learn methods of phototransfer, embroidery, and beading as means

of preserving precious memories in the form of a cloth memory book. Instructor, Debbie Apple-Presser. \$140, CMA members \$100.

### Coming in October: Drawing Sculpture

Eight Fridays, October 15–December 10 (break for Thanksgiving), 10:00–12:30 or 6:00–8:30. Sculpture throughout the museum provides inspiration for this drawing experience using various dry media. Instructor, Susan Gray Bé. \$140, CMA members \$100.

### Nature Sublime: Landscape Drawing in the Galleries

Five Wednesdays, October 6–November 3, 6:00–8:30. Instructor, Arielle Levine. \$140, CMA members \$100.





## VIVA SEASON SCHEDULE

# 2004-05 VIVA! Festival of Performing Arts

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at [clevelandart.org/viva](http://clevelandart.org/viva). Promotional support provided by WKSU 89.7 FM and Northern Ohio LIVE.



Birkin

### Flamenco: Rafael de Utrera and Company

Friday, October 1, 7:30.

The award-winning Rafael de Utrera joins Rafael de Carmen and Carmen Martín, two of Spain's brightest flamenco dancers, for a fiery and passionate performance. Ohio debut.

### Beijing Opera: The Adventures of the Monkey King

Friday, October 22, 7:30.

Beijing Opera blends acting, dancing, and live music with acrobatics and kung-fu style stage combat to create a breathtaking evening of drama. This retelling of the revered Monkey King story is presented in celebration of the Year of the Monkey. Ohio debut.

### Peru Negro

Wednesday, October 27, 7:30.

The 22-member ensemble of dancers, instrumentalists, and singers, founded more than three decades ago, represents the standard that other troupes emulate.

### Jane Birkin

Friday, November 12, 7:30.

The exquisite British-born French actress and chanteuse makes her Ohio debut with sensuous, sophisticated renditions of Serge Gainsbourg's tender, world-weary satires.



Belén Maya

### Mayte Martín + Belén Maya Flamenco Company

Friday, February 4, 7:30.

The elegant Spanish dancer Belén Maya teams up with Mayte Martín, one of Spain's finest vocalists, and some of Spain's best flamenco instrumentalists in a concert that masterfully reinterprets traditional compositions for modern audiences. Ohio debut.

### Mary Black: Songs for Ireland

Friday, March 11, 7:30.

Long revered in her homeland, Black is a seminal figure in Irish musical history and one of the artists responsible for its recent blossoming on a global level.

### Masters of Persian Music: Shajarian, Alizadeh, Kalhor

Friday, March 18, 7:30.

A superstar lineup of Iran's most revered musicians comes together for their third sold-out North American tour. Note: This is an "add-on" concert. Add this to your eight- or four-concert subscription series and receive 10% off the single-ticket price.

### Guinga: Music from Brazil

Friday, April 8, 7:30.

A master of many genres—samba, waltz, bolero, canção, choro, and jazz, vocal or instrumental—Guinga has penned songs recorded by some of the greatest names in Brazilian music, including Sérgio Mendes and Chico Buarque. Ohio debut.

### Dancers and Musicians of Bali: Çudamani

Friday, April 22, 7:30.

The 25-member ensemble of dancers and musicians is the latest phenomenon to emerge from Bali, a land famed for its hauntingly beautiful performing arts. Ohio debut.

Subscribe now—not only to avoid the disappointment of seeing the "sold-out" sign at the last minute, but to enjoy up to 26% savings.

Peru Negro



## Full Eight-Concert Series

**A seats** \$211; members price \$198

**B seats** \$188; members price \$176

## Four-Concert Series

**A seats** \$119

**B seats** \$105

### Plan 1

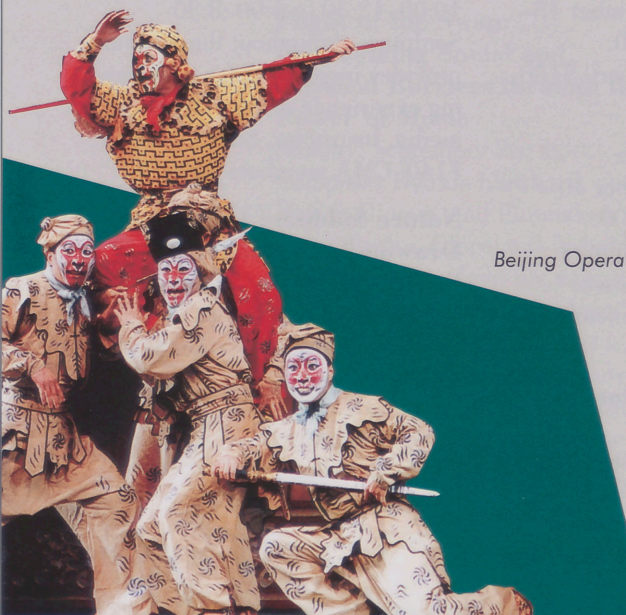
All eight concerts

### Plan 2

Beijing Opera, Jane Birkin, Mayte Martín + Belén Maya Flamenco Company, and Guinga

### Plan 3

Rafael Utrera Flamenco Company, Peru Negro, Mary Black, and Dancers and Musicians of Bali



Beijing Opera





## 2004–05 Gala Music Series



Pomerium

### The Vermeer String Quartet

*The Beethoven String Quartets*  
Wednesday, October 13, 7:30.  
“One of the best ensembles that one can hear anywhere” (*Journal de Genève*) offers its next installment of the Beethoven string quartets: *Quartet in F major, Op. 18, No. 1; Quartet in A major, Op. 18, No. 5; and Quartet in C major, Op. 59, No. 3.*

### Pomerium

*Alexander Blachly, director*  
**Vocal Music from the Courts of Burgundy**  
Wednesday, November 3, 7:30.  
The Grammy-nominated vocal ensemble brings to life music once heard at the famed court chapel of the dukes of Burgundy, including works by Machaut, Binchois, Du Fay, Power, Ockeghem, and Busnoys.

### The Ferrara Ensemble

*Crawford Young, director*  
**Distinctive Voices and Historical Instruments from the Courts of Burgundy**  
Wednesday, December 1, 7:30.  
One of the world’s premier early music groups offers period dances, including ballades, rondeaux, and other works from composers associated with the courts of the dukes of Burgundy.

### One Voice, Three Contexts

*Christòphen Nomura, baritone with the Cavani String Quartet, Modus Ensemble (Tim Weiss, director), and pianist David Alpher*  
Wednesday, February 2, 7:30.  
To best experience the expressiveness of Nomura’s artistry, we present him in three “sonic” contexts: with piano, string quartet, and chamber ensemble in *Le bal masqué* by Francis Poulenc, select songs by Franz Schubert, and *Dover Beach* by Samuel Barber.

### Concertante

*Transfigured Night*  
Wednesday, February 16, 7:30.  
Delighting audiences and critics alike for both technical virtuosity and youthful energy, Concertante represents a fresh voice in chamber music. *Sextet* by Bohuslav Martinů, *Verklärte Nacht* (Transfigured Night) by Arnold Schoenberg, and *String Sextet in G major, Op. 36* by Johannes Brahms.

### Nadja Salerno-Sonnenberg, violin with Sérgio and Odair Assad, guitar

Wednesday, March 23, 7:30.  
The exuberant violinist teams up with the amazing Brazilian Assad brothers in works that explore the myriad traditions of gypsy music. Along the way they fold in works by Bartók, Piazzolla, and Django Reinhardt.



Sérgio and Odair Assad with Nadja Salerno-Sonnenberg



Derek Lee Ragin

### The Peabody Trio with Walter Van Dyke, narrator

Wednesday, April 6, 7:30.  
With a “beautifully polished, lush sound” (*The New York Times*), the acclaimed Peabody Trio plays *Trio in B-flat, K. 502* by Mozart, Harold Meltzer’s *Sindbad* (with actor), and Alfred Schnittke’s *Piano Trio*.

### Rebel with Derek Lee Ragin, countertenor

*An Angel’s Voice: The Legend of Farinelli*  
Wednesday, April 20, 7:30.  
The ensemble Rebel returns with one of today’s great countertenors for a unique program exploring the repertoire sung by the famed castrato Farinelli (a.k.a. Carlo Broschi, 1705–1782), with cantatas, arias, and instrumental music by Handel, Vivaldi, Porpora, Broschi, and Telemann.

Subscribe today and save up to 42% on single ticket prices.

### Full or Partial Series

General public	Eight concerts	Any four concerts
<b>A seats</b>	\$112	\$64
<b>B seats</b>	\$96	\$56
Museum and Musart Society members, seniors, and students		
<b>A seats</b>	\$80	\$48
<b>B seats</b>	\$64	\$40



Nomura





## FILM

# Murnau Rarities from German Archives

Right: *Tartuffe*

Germany's F. W. Murnau is one of the screen's undisputed masters, but there's more to his career than *Nosferatu*, *The Last Laugh*, and *Sunrise*. In this series we screen his rarest features, all in restored 35mm prints from three German archives. All showcase Murnau's pictorial gifts, poetic sensibility, and facility with atmosphere. All are German, silent with live piano accompaniment, and in color-tinted b&w. Unless noted, all will have German intertitles with live English translation. Admission to each program is \$8, CMA members, students, and seniors (65 & over) \$6, or two Panorama vouchers.

## The Haunted Castle

Friday, September 17, 7:15.  
(1921, 81 min.) A baroness finds her weekend in the country ruined when the count who allegedly murdered her ex-husband turns up at the same manor house. Script by Carl Mayer. Accompanied by Philip Carli of the George Eastman House, Rochester, NY.

## Death in Venice

Sunday, September 12, 1:30.  
(Italy, 1971, color, 35mm, 130 min.) directed by Luchino Visconti, with Dirk Bogarde. From the director of *The Leopard* comes another spectacle in a new color and scope print from the British Film Institute. A dying composer travels to Venice to spend his final days and becomes infatuated



ated with a beautiful young boy. The plaintive strains of Mahler's Fifth Symphony suffuse this lush and poignant drama. From Thomas Mann's novella. Special admission \$10, CMA members, students, and seniors (65 & over) \$7; no Panorama vouchers.

## Journey into the Night

Sunday, September 19, 1:30.  
(1921, 94 min.) with Conrad Veidt. Murnau's earliest surviving film delineates a romantic triangle involving a famous eye doctor, his dancer mistress, and a blind painter who comes between them. Script by Carl Mayer. Accompanied by Philip Carli.

## Phantom

Wednesday, September 22, 6:45.  
(1922, 132 min.) In this hallucinatory tale of romantic delirium, a dreamy clerk becomes obsessed with an unattainable woman he glimpses one day. Eventually her image begins to haunt him like a specter. Script by Thea von Harbou. Accompanied by Sebastian Birch.

## The Burning Soil

Sunday, September 26, 11:00.  
(1922, 125 min.) with Werner Krauss. A farmer's son rejects his father's dying wish that he take over the farm, choosing instead to pursue wealth and status via the local landowner. Script by Thea von Harbou; cinematography by Karl Freund. Accompanied by Sebastian Birch.

## Other Films

Two Cleveland theatrical premieres. Each \$7, CMA members \$5, students and seniors (65 & over) \$3, or one Panorama voucher.

## Two Men Went to War

Friday, September 3, 7:00.  
Wednesday, September 8, 7:00.  
(Britain, 2002, color, 35mm, 104 min.) directed by John Henderson, with Kenneth Cranham, Leo Bill, and Derek Jacobi. In WWII, two British army dentists launch their own hilarious invasion of Nazi-occupied France. Based, incredibly, on a true story.

Two Men Went to War



## The Finances of the Grand Duke

Sunday, September 26, 2:00.  
(1924, 77 min.) with Max Schreck. Comedy about a cash-strapped Grand Duke who tries to put his financial house in order. Script by Thea von Harbou; cinematography by Karl Freund. Accompanied by Sebastian Birch.

## Tartuffe

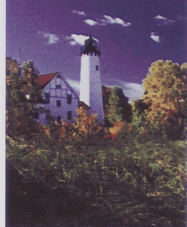
Wednesday, September 29, 7:00.  
(1926, English intertitles, 80 min.) with Emil Jannings, Werner Krauss, and Lil Dagover. Relatives of a wealthy old man try to convince him that his pious, morally upright adviser is actually a lecherous, money-grubbing hypocrite. Carl Mayer adapted Molière's play; cinematography by Karl Freund. Accompanied by Sebastian Birch.

## Balseros

Friday, September 10, 6:45.  
Wednesday, September 15, 6:45.  
(Spain, 2002, color, subtitles, 35mm, 120 min.) directed by Carlos Bosch and José María Doménech. This Oscar-nominated documentary follows, for seven years, Cuban refugees who came to America on handmade rafts.







## NEWS

### Kabakov Collaboration

We are pleased to announce an unprecedented collaboration with MOCA, Cleveland as the museum supports the MOCA exhibition *The Teacher and the Student: Charles Rosenthal and Ilya Kabakov* by installing a monumental contemporary painting by celebrated and controversial Russian artist Ilya Kabakov in the 19th-century galleries. From September 9 to January 2, CMA visitors are encouraged to visit Kabakov's intervention, an interactive painting entitled *The Riders*, in gallery 229. More works by Kabakov will be on view at MOCA's exhibition, which opens September 10 from 6:00 to 10:00 and continues to January 2, 2005. Kabakov will be the subject of an October 2 panel at MOCA. For more information, call 216-707-2403.

### You've Got Mail, If You Want Mail

The Cleveland Museum of Art exchanges its membership list with other nonprofit institutions, such as museums, performing arts groups, and public broadcasting stations. Over the years, the museum has attracted many new members by reaching members of other organizations whose supporters tend to share our interests, and we know that our members have discovered other fine institutions in the same way.

The museum values your personal privacy, so we never release your telephone number or e-mail address to outside institutions—only your name and mailing address. However, if you prefer that the museum not release or exchange *any* of your information, we will happily accommodate your wishes. To opt out of the exchange of your name and address, simply drop us a note requesting that “the museum not exchange your name with any other organization for the purpose of member or subscriber acquisition.” Include your CMA membership number and the date you are writing the note. If you prefer, e-mail the same information to [membership@clevelandart.org](mailto:membership@clevelandart.org).

Please note that the museum is not a part of the Direct Marketing Association (DMA), so even if you have contacted them to request that your information not be shared, we ask that you still write us if you want to request that we not exchange your name and address with other nonprofit groups that are not DMA members. It takes about 6 weeks from the time we receive your request to remove your name from the exchange list.

If you are a member of other organizations or hold subscription tickets to a performing arts organization and do not wish to have your name exchanged by them, you must communicate that desire to each of those organizations.



### Great Lakes Cruise

The Great Lakes region is unique to the world, a rich resource of natural and cultural treasures arrayed along five interconnected bodies of water. Explore this treasure in style on a seven-night excursion aboard the brand-new cruise ship *Orion*. Beginning in Chicago on Friday, September 24, with museum visits and landmarks tours, the itinerary includes Mackinac Island, Whitefish Point, Manitoulin Island, Windsor, Niagara Falls and the Welland Canal, Thousand Islands, and the St. Lawrence Seaway, concluding October 2 in Montreal, Québec. Side trips abound to towns and cities (and museums, of course). Renowned interior designer Carlton Varney is the trip's official host and guide. Call 216-707-2759 for details.

### Is It Treasure?

**Cleveland Collects! Is It Treasure?** Membership has its benefits! Tuesday, September 28, brings a new event hosted by the curatorial and membership departments and the Womens Council. Curators from the museum and appraisers from Sotheby's in New York offer informed opinions about your object and estimate values. This single event replaces the monthly “curatorial consultations” for the rest of 2004. For more information, call the Cleveland Collects hotline at 216-707-2590.

#### MUSEUM STORE SEPTEMBER SPECIAL



#### CMA Logo Tote

This fashionable tote bag features the museum's new logo, embroidered in white against a black background. The logo design refers to the “old meets new” nature of the museum's architecture. Microfiber nylon/polyester with interior zip pocket, and zip closure. Made in the USA.

13 x 17.5 x 4 inches

\$28, CMA members price \$21

Offer valid during the month of September only at the University Circle Museum Store. To see more CMA products, please visit our online store at [www.clevelandart.org](http://www.clevelandart.org).



S M T W T F S

1 2 3 4  
5 6 7 8 9 10 11  
12 13 14 15 16 17 18  
19 20 21 22 23 24 25  
26 27 28 29 30

T Tickets required

S Admission charge

R Reservation required

✓ Sign-language interpreter

**1 Wednesday**  
**Highlights Tours**  
1:30 and 6:00  
**Gallery Talk** 1:30  
*Nature Sublime*

**2 Thursday**  
**Highlights Tour**  
1:30

**3 Friday**  
**Adult Studio**  
**Begins** 10:00  
and 6:00  
*Seasonscapes* R S  
**Highlights Tour**  
1:30  
**Film** 7:00 *Two Men*  
*Went to War* S

**4 Saturday**  
**Highlights Tour**  
1:30

**8 Wednesday**  
**Highlights Tour**  
1:30  
**Lecture** 6:30  
*Nature Sublime.*  
Heather Lemonedes  
**Film** 7:00 *Two Men*  
*Went to War* S  
**AIA Lecture** 7:30  
*In Search of the Real*  
*Olympics*

**9 Thursday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 2:30  
*Ancient Near Eastern*  
*Art*

**10 Friday**  
**Highlights Tour**  
1:30  
**Film** 6:45  
*Balseros* S

**12 Sunday**  
**Highlights Tour**  
1:30  
**Film** 1:30 *Death in*  
*Venice* S  
**Chalk Workshop**  
2:00–4:30 *Chalk*  
*Making and Street*  
*Painting* R S  
**Guest Lecture**  
2:00 *Bazaar to*  
*Piazza: Islamic Trade*  
*and Italian Art.*  
Rosemond E. Mack  
**Family Express**  
2:00–4:30 *Egyptian*  
*ART-aeology*

**14 Tuesday**  
**Highlights Tour**  
1:30

**15 Wednesday**  
**Adult Studio**  
**Begins** 9:30  
*Advanced Water-*  
*color* R S  
**Adult Studio**  
**Begins** 1:00  
*Drawing* R S  
**Highlights Tours**  
1:30 and 6:00  
**Chalk Workshop**  
6:00–8:30 *Chalk*  
*Making and*  
*Street Painting*  
*(repeat)* R S  
**Adult Studio**  
**Begins** 6:00  
*Watercolor in the*  
*Evenings* R S  
**Film** 6:45  
*Balseros* S  
**TAA Lecture** 7:00  
*Japanese Kasuri.*  
*Jennie Hutchings*

**18 Saturday**  
**Open Registra-**  
**tion** Museum Art  
*Classes* R S  
**Architecture Lec-**  
**ture** 10:30 *Greek*  
*and Roman* S  
**Chalk Festival**  
11:00–4:00 S (free  
for spectators)  
**Highlights Tour**  
1:30

**19 Sunday**  
**Chalk Festival**  
11:00–4:00 S (free  
for spectators)  
**Highlights Tour**  
1:30  
**Family Mini-**  
**Highlights Tour**  
1:30  
**Film** 1:30 *Journey*  
*into the Night* S  
**Family Express**  
2:00–4:30 *Egyptian*  
*ART-aeology*

**16 Thursday**  
**Adult Studio**  
**Begins** 9:30  
*Beginning Water-*  
*color* R S  
**Highlights Tour**  
1:30  
**Gallery Talk** 2:30  
*Art of Ancient Egypt*

**17 Friday**  
**Highlights Tour**  
1:30  
**Guest Lecture**  
7:00 *Net.flag—A*  
*Flag for the Internet.*  
Mark Napier, artist  
**Film** 7:15 *The*  
*Haunted Castle* S



**23 Thursday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 2:30  
*Art of Ancient*  
*Greece*

**24 Friday**  
**Highlights Tour**  
1:30  
**25 Saturday**  
**Architecture**  
**Lecture** 10:30  
*Byzantine and*  
*Carolingian* S  
**Highlights Tour**  
1:30

**26 Sunday**  
**Film** 11:00 *The*  
*Burning Soil* S  
**Highlights Tour**  
1:30  
**Film** 2:00 *The*  
*Finances of the*  
*Grand Duke* S  
**Family Express**  
2:00–4:30 *Egyptian*  
*ART-aeology*  
**Composer**  
**Presentation**  
2:30 Dennis  
Eberhard and *Flight*  
*of the Swan*

**28 Tuesday**  
**Cleveland**  
**Collects** 9:00–4:00  
**Highlights Tour**  
1:30

**29 Wednesday**  
**Highlights Tour**  
1:30 and 6:00  
**Adult Studio**  
**Begins** 6:30  
*Memory*  
**Books** R S  
**Film** 7:00  
*Tartuffe* S  
**Lecture** 7:00 *How*  
*to Look at Prints.*  
Jane Glaubinger  
**Lecture** 6:30 *The*  
*Eight Impressionist*  
*Exhibitions, 1874–*  
*1886.*  
Dr. Richard R.  
Brettell

**30 Thursday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 2:30  
*Etruscan and Roman*  
*Art*

Death in Venice



**5 Sunday**  
**Highlights Tour**  
1:30 ✓  
**Family Express**  
2:00–4:30 *Egyptian*  
*ART-aeology*

**7 Tuesday**  
**Adult Studio**  
**Begins** 10:30  
*Oil Painting Inten-*  
*sive* R S  
**Highlights Tour**  
1:30

**11 Saturday**  
**Architecture**  
**Lecture** 10:30  
*Near Eastern and*  
*Egyptian* S  
**Common**  
**Threads Family**  
**Festival** 11:00–  
4:00  
**Highlights Tour**  
1:30

The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum receives operating support from the Ohio Arts Council.



Ohio Arts Council







## William E. Ward, 1922–2004

Some of the most influential figures in the life of a museum may be among the least conspicuous. During almost a half century of service Bill Ward did as much as anyone to define the appearance of the museum through exhibition, interior, and graphic design. Also active as a curator, he helped to shape the collection through his enthusiasm for Asian art. Yet these vital activities, though universally recognized, attracted little attention to him personally. He worked behind the scenes—but it was his scenery.

William E. Ward was born in Cleveland, educated in Cleveland, and lived the whole of a long professional life here, but as an artist and connoisseur he was inspired by regions that could scarcely be more remote. As a cartographer with the Army Corps of Engineers during the Second World War he became fascinated by Buddhist art in what is now Sri Lanka, driving deep into the jungle to inspect sculpture and ruined cities. This led to graduate work on Buddhist art at Columbia University after the war, a lifelong interest in Asian art, and a keen appetite for the sights and sounds of an equatorial mountain climate, which was later to be satisfied by many trips to Mexico.

After a second trip to Ceylon he settled down to build a life in Cleveland, established on two foundations: his relationship with the museum, which began with teaching in the Education department, and his marriage in 1952 to Evelyn Svec, who was to become a celebrated fiber artist. Together they distinguished themselves in a vibrant cultural scene among some very notable figures. In 1958, when Sherman Lee became director of the Cleveland Museum of Art, he appointed Ward the museum's designer, with responsibility for exhibitions and the graphics associated with them, such as invitations and posters, as well as the permanent galleries and the interior of the museum generally.

In today's world of corporate branding strategies, when design is considered a marketing tool, it is hard to imagine the defining effect of a single sensibility responding only to a well-articulated aesthetic agenda. In Bill Ward, Sherman Lee's visual acuity and intellectual seriousness found an apt interpreter where design was concerned, and the museum developed the elegant sobriety that was to reach its grandest expression in Marcel Breuer's 1971 Education Wing.

To this classical modernist aesthetic Bill Ward added a creative vocabulary nourished by the cultures of Southeast Asia and southern Mexico that brought color and vitality to his work as an artist, as well as much pleasure to him and Evelyn over years of travel. To the inspiration of the festivals and markets of ancient tropical cultures was added a lifelong admiration for the formal rigor of their traditional arts, and he incorporated their precision into his own work via



calligraphy—a subject he taught for many years at the Cleveland Institute of Art—which became a fundamental part of his painting process as well as a design tool.

The ephemerality of design can be both a blessing and a curse for a designer; you never run out of work, but the results perish quickly. Bill formed a more permanent legacy of gifts of art to the museum, including examples of India's vernacular arts, Indian miniatures, and many of Evelyn Svec Ward's most distinguished works, giving perdurable form to his very personal aesthetic.

Unruffled by decades of opening special exhibitions on time, he seemed to elicit cooperation by gentle persistence alone. Though he could be incensed by the desecration of a favorite typeface by a bootlegged version, his patience with people seemed infinite, and his gift for collegiality kept him on terms of mutual esteem with three strong-willed directors. His realization of refined taste was a pleasure for everyone, colleagues and public alike.

■ Laurence Channing, Head of Publications





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**Web Site**  
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**Ticket Center**  
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1-888-CMA-0033;  
Fax 216-707-6659  
(closes at 8:00 on  
Wednesday and  
Friday). Non-refund-  
able service fees  
apply for phone  
orders.

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**Museum Store**  
216-707-2333

**Special Events**  
216-707-2598

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Thursdays.

**Sight & Sound**  
Audio guide of the  
collection. Free.

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Saturday, Sunday  
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Wednesday, Friday  
10:00-9:00  
Closed Mondays  
(some holidays  
excepted), July 4,  
Thanksgiving,  
December 25, and  
January 1

**Museum Café**  
Closes one hour  
before museum.

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Hours**  
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Wednesday to 9:00  
Image library by  
appointment  
(216-707-2547)

**Print Study Room  
Hours**  
By appointment only  
216-707-2242  
Tuesday-Friday  
10:00-11:30 and  
1:30-4:45

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